

Music In the Home

Among the Musicians

The Friday Morning Music Club has a most interesting season in prospect. This women's club has secured the assembly hall of the Cosmos Club for its weekly morning meetings this year and many of the programs have already been outlined. Mrs. Eugene Byrnes, president of the club, says it is to be their policy to make one program each month a constructively educational one. In the furtherance of this plan, the field of music is to be taken chronologically, opening with a Bach recital to be given by Charles Trowbridge Wittmann, bass and Miss Lucy Brickenstein, soprano.

Both of these singers have been soloists in the great Bach Festival held each year at Bethlehem, Pa. They are planning to give the Bach cantata that is written for soprano and bass on this program. The Friday Morning Music Club is an unique institution in Washington. Its activities cover a weekly miscellaneous program, given by artist members of the club, with several recitals each season by visiting artists.

The Motet Choral Society, under the direction of Otto Torney Simon, will reorganize this season under the auspices of the War Camp Community Service. The last concert of the Motet Society was given in December, 1917, at the Belasco Theater, at which time they had the honor of singing before the President. The Motet was disbanded because of the war, and the depletion of its forces due to the entrance into the service of many of the men members of this choral choir.

Mr. Simon intends uniting the forces of the Motet, and those of the newly organized choral clubs who gave the impressive Memorial Concert at Central High School last spring. These were the Polymnia, the Apollo, and the Euterpe Choral Clubs.

The Motet will begin its rehearsals about the end of this month, the date to be announced later. As is their custom, they will give two concerts during the season. The programs of the Motet have always filled an individual place in the musical life of the community, both as to novelty and as to the color in tone and blend of voices that is a part of the ideal in music that Mr. Simon tries to instill into his choral work. This will be the eighth season of this choral society.

George H. Wilson will be accompanist for the Motet, a position he has held for some years, first as associate with Mrs. Otto Torney Simon, who was so vital a factor in the music life of Washington, and later as the regular accompanist of the society. The secretary of the Motet will be Dr. C. P. Frailey and Mrs. Joseph Dunn.

Trinity Community Choir held its first rehearsal of the season last evening at the church, Third and C streets northwest. It is the purpose of the director, Hollis Edison Davenny, to limit the membership of this community chorus choir to sixty members, thereby insuring a standard excellence in the development of the choral music. John Wilson, organist of the church, is the accompanist.

The Rubinstein Club will have as solo artist for its opening concert of the season Theo Karle, the celebrated tenor.

Grace Moore, the attractive soprano who made her professional debut here last winter as assisting artist with the famous opera tenor Martinielli, has just signed a three years' contract with Fred Whitney, the well-known light opera producer, as prima donna with the "Sweet Sixteen" company.

Community Opera Plans To Open Second Season In Autumn With "Faust"

By J. Maehl.
The Community Opera of Washington will open its second season with a presentation of Gounod's beautiful opera of "Faust," to be given early in the autumn. As originally organized, the development of this opera movement for Washington will be sponsored by the War Camp Community Service.

Edouard Albion, director of the Community Opera of Washington, has just returned from his summer in Canada with full plans for the coming season, when it is intended to present six of the standard grand operas.

The design of this enterprise is to put the best in music into the actual music experience of the people, and to develop on home soil the talent for opera, which otherwise is lost for lack of opportunity.

It is the same principle upon which the smaller opera houses of Europe have been run. The Community Opera of Washington is "out of the community" it is true, but, as Mr. Albion points out, its development is in the hands of the musicians who are at hand, and these musicians are professional, albeit without the reputation. They have, too, been gathered here from all over the country, so in that way are representative of music in general.

The value of the best in music, music as high art in the broad field of the opera, is the only foundation upon which this enterprise can be firmly built into the music life of the nation, says Edouard Albion. "Formerly, an American student had to spend a long apprenticeship in Europe before he was fitted to enter the professional opera world in competition with foreign artists."

"I found that outside of Washington much emphasis has been placed upon the fact that 'Opera' has become a community expression, and a successful enterprise as well. It will survive, not alone for the development of opera and its art, but in the appearance of the National Capital, but it is a model to which other communities are looking."

The success of Washington's first season of Community Opera has made a place for it in the music life of the entire United States. It is not a mere amateur venture. It is to the establishment of that broad art of the opera in the experience, and in the hearts of the American people, that the enterprise is directed.

"Opera as a cosmopolitan art, opera as it should be staged and understood, is what the Community Opera of Washington aims to cultivate."

With the autumn season comes the announcement of the organization of another opera company—the People's National Opera Society—for the production of lighter operas, including a number of the most successful and popular productions of the comic opera field.

Hollis Bond sends the announcement that the time for opera is just returned to Washington, and the producing rights, among other operas, of "The Chocolate Soldier," with which he intends to inaugurate his new season, are being handled by the opera is based upon George Bernard Shaw's celebrated comedy, "Arms and the Man." These operas are to be produced on a business basis, and presented for one week each, at one of the regular theaters.

The music season in Washington opens with the first concert of the newly organized Washington Harmonic Orchestra, under Heinrich Hammer. This will take place at Crandall's Knickerbocker Theater on Tuesday, October 2. It will be Washington's first effort at "uptown" concerts.

But not until November will the music season be in full swing. The end of October, Tuesday, October 28, brings Geraldine Farrar as the first artist of the Philharmonic course presented by Mrs. Wilson-Greene.

December 5 is the date decided upon and it will be known as "Actors' Memorial Day." Every theater manager in the country has been called upon to put his shoulders to the wheel, and all of the Washington theater managers, including L. Stoddard Taylor, of the National; C. J. Harris, of Poli's, and Mr. Edwards, of the Shubert-Garrick, are among those who have already sent in their acceptances.

The festivities planned for Actors' Memorial Day will include a commemoration of the work done by actors as soldiers in the war, as a commemoration of those who have fallen in the defense of their country, and to a tribute and of service to the Actors' Fund of America, a charity in which the entire profession is interested.

The stranger within our gates the season will offer much of variety and will bring the foremost artists of the world to Washington in recitals. What opera we have usually comes in small quantities toward the end of the season, when the companies have closed their seasons in New York, Chicago, or in Philadelphia. Still the prospectus presents a greater activity than Washington has ever known.

Washington's musical clubs, some of which lessened their activities during the war, will again return to their former schedules.

Thus, with opera at home, with our own symphony orchestra, with club programs galore, with the ever enlarging circle of community endeavor and with the vast number of professional concert artists of the certain promise of others not yet announced—we may say that the National Capital is steadily growing into a musical city.

MADE PLANS FOR ACTORS' BENEFIT

Only twenty-two weeks remain in which to buy tickets for the greatest benefit performance ever staged in the world, a benefit that will include every legitimate theater in the United States, with the proceeds intended exclusively for the Actors' Fund of America. This is the announcement today from the office of Jack Edwards, resident manager of the Shubert-Garrick Theater, who is one of the hundreds of theater managers of the country who already have started activities toward this momentous affair.

The movement, started by Daniel Frohman, president of the Actors' Fund, is being backed by business and professional men of the country, and of great large cities, the purpose being the commemoration of the wonderful work which the theatrical profession accomplished during the war, in aiding the Government and in obtaining for war activities more than \$250,000,000.

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Chords and Records

The longevity of phonograph records may be doubled if proper care is exercised in their use. When we have the privilege of listening to the great artists through the medium of the record, we should see to it that the reproduction is perfect, as far as our care of the machine and record may make it. Before using a record it is well to examine it carefully. If there be any fault, it may be that the record is badly worn, the deep grooving used for this purpose with a gritty sound produced. If the following advice is applied, it should have the effect of making your machine a real pleasure.

First, see to it that the turn-table of your phonograph is revolving at the correct number of revolutions per minute, so as to secure the proper tempo at which certain compositions should be played.

Second, always clean off your record before playing. Use clean, soft cheese-cloth for this purpose with a very little oil on it—not enough to grease the record, but just enough to lift the dust and lint.

Third, when using steel needles, change each time after playing. When using jeweled needles, wipe the dust off each needle every time.

Fourth, never let a record rub against a hard surface. When it is not resting on the base surface of the turn-table, it should be replaced in a stiff cardboard envelope or record album.

Strict observation of the foregoing rules will double the life of all records while securing 100 per cent of pleasure to their happy possessors.

It has been estimated that a child's musical education consists of 20 per cent mother, 60 per cent father and 20 per cent just plain child. The mother holds the controlling majority. Lucky the child where the mother exercises her majority to the best advantage.

Stop thinking of music as something only associated with a teacher and hard practice; with trained singers and high-priced concerts. Receive the old custom of having a sing every evening that it is possible.

2,000 FISH IN TYPHOON.
AMOY, Sept. 11.—A great typhoon swept over the southeast coast on Monday last, resulting in the death of at least 2,000 persons, according to reports from Fu Chow. The typhoon was accompanied by a tidal wave twenty-eight feet high.

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(This has become a standard number.)

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